



## **Public Art: A Guide to Evaluation**

3<sup>rd</sup> Edition, March 2013

## About ixia

ixia is England's public art think tank. We promote and influence the development and implementation of public art policies, strategies and projects by creating and distributing knowledge to arts and non-arts policy makers and delivery organisations within the public and private sectors, curators, artists and the public. ixia is funded by Arts Council England and is a charitable company limited by guarantee.

For further information about ixia please visit [www.ixia-info.com](http://www.ixia-info.com) and [www.publicartonline.org.uk](http://www.publicartonline.org.uk)

## What is Public Art?

ixia uses the term public art to describe a broad process of engaging artists' creative ideas in the public realm.

Public art is permanent or temporary and can take a variety of forms, including: art in public places; art as public places; and socially-engaged practice. Public art has become an acknowledged part of the places in which we live, work and play and can happen in a number of ways:

- Artists develop and realise their own projects with or without support;
- Artists are independently commissioned by individuals and organisations from the arts and non-arts sectors;
- Artists are commissioned as a result of public policy and regeneration initiatives.

## About this Guide

In 2004, ixia commissioned OPENspace, the research centre for inclusive access to outdoor environments based at the Edinburgh College of Art and Heriot-Watt University, to research ways of evaluating public art (see link below). Much of the content of this practical Guide has been informed by that academic research. However, the Guide's emphasis and content has also been shaped by feedback from ixia's Evaluation Seminars and fieldwork conducted by ixia and consultants who have used ixia's Evaluation Toolkit.

This guide was originally published in 2009 and is updated annually in response to changes in UK Government policy.

For further information about evaluation, using ixia's Evaluation Toolkit and accessing the Evaluation Database, please use the following links:

*Research on Public Art: Assessing Impact and Quality, OPENspace, 2005*

[http://www.openspace.eca.ac.uk/researchprojects\\_publicart.php](http://www.openspace.eca.ac.uk/researchprojects_publicart.php)

*Evaluation Database User Guide, 2009*

<http://ixia-info.com/files/2009/01/ixia-toolkit-database-user-guide-1201094.pdf>

PDF copies of the Matrix and Personal Project Analysis (PPA) can be downloaded from:

*The Matrix:* [http://ixia-info.com/files/2009/01/IxiaMatrixFormVS7PTHS\\_new.pdf](http://ixia-info.com/files/2009/01/IxiaMatrixFormVS7PTHS_new.pdf)

*PPA:* [http://ixia-info.com/files/2009/01/ixiaPPAformVis5PTHS\\_new.pdf](http://ixia-info.com/files/2009/01/ixiaPPAformVis5PTHS_new.pdf)

To obtain a password for the online Evaluation Database contact ixia: [info@ixia-info.com](mailto:info@ixia-info.com).

Finally, ixia would like to take this opportunity to thank the many individuals who have helped shape our thinking in this area.

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## Preface – 3<sup>rd</sup> Edition

ixia's *Public Art: A Guide to Evaluation*, first published in 2009, outlines an approach to evaluation that takes into account the changing nature of artists working in the public realm. Originally set against the background of evidence-based policy and the Sustainable Communities Plan<sup>1</sup> of the 1997-2010 New Labour Government, its aim is to be realistic about some of the difficulties inherent in defining quality and success in art. This includes measuring the economic and social impacts of artists working in the public realm; the difficulty of measuring other impacts, for example health, education, social inclusion; and a perceived resistance to evaluation.

Whilst the processes and the tools provided in ixia's Evaluation Toolkit remain relevant, recent changes in the political, economic, social and technological environment should be considered when evaluating public art projects. As before, we are primarily concerned with public art in England, but many of the issues will find resonance in other countries and regions.

### ***Evidence-based policy***

The evidence-based policy initiative - public policy informed by rigorously established objective evidence - was launched by New Labour in 1999 in the White Paper *Modernising Government*, and was intended to signal a move away from political ideology towards professionalism and pragmatism. The Coalition Government does not reject the concept of evidence-based policy, but appears to be more selective about its deployment. In July 2010, David Willets, the Coalition Government's Minister of State for Universities and Science, said to the House of Lords Science and Technology Committee: "*the very fact of working as a coalition has been very good for evidence-based policy.*" However, he later added: "*There is more to political activity than simply collecting evidence and then deciding what to do.*" The electorate, he said, "*do not expect us to be in a sort of permanent seminar, waiting for the evidence*".<sup>2</sup>

### ***The 'value of culture'***

How we value and evaluate arts and culture continues to be debated by the arts sector, which has been encouraged by the inclusion of 'cultural well-being' as a key social role in the new National Planning Policy Framework (NPPF)<sup>3</sup>. Emerging areas of work, exemplified by the Arts and Humanities Research Council's 'Cultural Value Project'<sup>4</sup>, seek to give prominence to the analysis of the individual's experience of cultural activity alongside the exploration of the economic and social benefits.

However, the message from central Government (at least from the Department of Culture, Media and Sport) seems clear. In her first keynote speech<sup>5</sup>, Culture Secretary Maria Miller said: "*When times are tough and money is tight, our focus must be on culture's economic impact*", and that arts organisations should "*demonstrate the healthy dividends that our investment continues to pay*".

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<sup>1</sup> *The Sustainable Communities Plan* (2003) set out key requirements for regenerating areas and creating Sustainable Communities, and included the design of public spaces; effective engagement and participation; and a "sense of place" as desired outcomes that were relatively easy to align public art.

<sup>2</sup> *House of Lords: Minutes of Evidence taken before the Select Committee on Science and Technology: Science Policy and Government*, Tuesday 13th July 2010.

<sup>3</sup> The *National Planning Policy Framework (NPPF)* was published by the UK Government in March 2012. It is designed to make the planning system less complex and more accessible. The Framework sets out planning policies for England and how they are expected to be applied. It provides guidance for local planning authorities and decision-takers, both in drawing up plans and making decisions about planning applications.

<sup>4</sup> <http://www.ahrc.ac.uk/Funded-Research/Funded-themes-and-programmes/Cultural-Value-Project/Pages/default.aspx>

<sup>5</sup> 24<sup>th</sup> April 2013, British Museum, London.

A number of reports already attempt to address how the arts and culture affect the economy: *Measuring the economic benefits of arts and culture*<sup>6</sup> presents a good overview of economic outcomes and impacts whilst also setting out the strengths and weakness of different evaluation methodologies; *The contribution of the arts and culture to the national economy (2013)*<sup>7</sup> sets out a similar argument using “a methodology that the Treasury will recognise and respect”; and *Driving growth through local government investment in the arts (2013)*<sup>8</sup> presents an accessible summary advocating the economic benefits of the arts to local economies from a regeneration and tourism perspective.

***What does this mean for the evaluation of public art?***

ixia’s Evaluation Framework has always recognised that good evaluation must take account of the social, economic and environmental outcomes and impacts of public art alongside the intrinsic values of art and culture. There will always be changing priorities, but we should not let transitory political issues distract from the importance of taking a balanced, long-term view of evaluation that reflects the values of the multiple stakeholders that are often engaged in public art projects.

Changes to the planning system and the state of the economy may effect what is asked of some public art projects. However, the role of evaluation in improving the ways we manage and deliver public art remains a constant, especially in ensuring that the critical focus is on artistic values and outcomes, and that commissioning starts with the premise of providing meaningful opportunities for artists.

March 2013

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<sup>6</sup> *Measuring the economic benefits of arts and culture* (2012), BOP Consulting for Arts Council England  
<http://www.artscouncil.org.uk/advice-and-guidance/browse-advice-and-guidance/measuring-economic-benefits-arts-culture>

<sup>7</sup> *The contribution of the arts and culture to the national economy* (2013), Centre for Economics and Business Research for Arts Council England  
<http://www.artscouncil.org.uk/news/arts-council-news/economic-contribution-arts-and-culture-report-publ/>

<sup>8</sup> *Driving growth through local government investment in the arts* (2013), Local Government Association  
[http://www.local.gov.uk/c/document\\_library/get\\_file?uuid=5ee9993d-f6e3-4c66-9c1f-c87e56b95cd0&groupId=10171](http://www.local.gov.uk/c/document_library/get_file?uuid=5ee9993d-f6e3-4c66-9c1f-c87e56b95cd0&groupId=10171)

# 1 Introduction

ixia's Evaluation Toolkit has been developed to assist those who need to measure outcomes and impacts of artistic practice in the public realm.

The Toolkit takes into account the changing nature of artists working in the public realm. It aims to be realistic about some of the difficulties inherent in defining quality and success in art, including: measuring economic and social impacts of artists working in the public realm; the difficulty of measuring other impacts, e.g. health, education, social inclusion; and a perceived resistance to evaluation.

A guiding principle in the development of the Toolkit has been the importance of acknowledging and capturing the values and expectations of the full range of stakeholders that public art projects engage with. Evaluation is not simply a process to determine numeric 'value'. There will always be economic circumstances and conditions that a public art project will need to take account of, but it is often the intrinsic artistic experience and social and environmental impacts that are more important to the artists, host communities and funders.

The objective of this Guide is to provide a practical overview of evaluation that will:

- Enable you to explain the importance of evaluation to a range of stakeholders;
- Help you identify key values and outcomes that really matter to the stakeholders;
- Help you identify how you could tell whether those outcomes had been achieved;
- Provide a conceptual framework to help you understand the underlying principles of ixia's Evaluation Toolkit and Evaluation Database.

Although focusing on public art, many of the strategies and tools adopted here can be applied in any situation where multiple stakeholders seek a range of outcomes from an arts or cultural project.

The evaluation of public art throws up a number of challenges, not least whether 'public art' is a meaningful category. Custom and practice within local authorities means that a whole range of projects that engage artists' creative ideas in the public realm can be called 'public art'. We suggest that 'public art' is simply the range of ways that artists can engage with the public realm.

Finally, some key messages:

- Be clear about what, why and for whom you are evaluating;
- Be clear about who is responsible for managing the overall evaluation process;
- Be proportionate and focus on quality;
- At the end of the project, be sure to feedback your findings to your key stakeholders.

Visit <http://www.ixia-info.com/evaluation-database/> for further information about the Evaluation Database and how to obtain access to it.

## 2 Making the Case: Why evaluate?

The term 'evaluation' can be applied to a wide range of human endeavour, and can be conducted for a variety of reasons and motivations. Evaluation has subtle and different interpretations in different contexts, including political, scientific, sociological, economic, management and market research to name a few.

Evaluation is also often seen as a chore, and getting people to 'buy in' to evaluation can be very challenging – more so if you are not convinced yourself about why you are doing it.

### 2.1 Some reasons for conducting evaluation

Common reasons for conducting evaluation are that it:

- provides a framework in which objectives are set in relation to specified targets;
- allows progress towards the achievement of objectives to be monitored;
- gives funders assurance that investment is being put to effective use;
- allows you to reflect upon and improve project delivery;
- helps you modify strategies and policies throughout the lifetime of a project;
- enables you to record of the outcome and impacts of a project in a credible way;
- provides feedback for people working on the project.

A good evaluation process is one that engages stakeholders in what matters to them and which provides evidence that is understandable and credible to an outsider.

### 2.2 Common resistances to evaluation

Often people will say they recognise the importance of evaluation, but will construct reasons for not participating or being supportive. Others may be openly hostile to the very concept. It is important to be upfront about these challenges with stakeholders, using their often legitimate concerns as a basis for reaching agreement about what matters to them. Some common concerns are:

- **Financial and time constraints:** evaluation is seen as an unnecessary expense, and time constraints impel managers onto the next project rather than evaluating past work;
- **Bureaucratic barriers:** evaluation is perceived as an over-complex activity where outcomes are uncertain or potentially unhelpful to future projects;
- **Lead Responsibility:** it can be unclear who will benefit from the evaluation and therefore who should take responsibility for driving the process;
- **Artistic barriers:** artists can perceive evaluation as an attempt to undermine or expose complex creative processes where intention is irrelevant to final outcomes. There are also questions regarding notions of 'meaning' and 'value' that may be unknowable in empiric terms.

### 2.3 Evaluation as part of a learning cycle

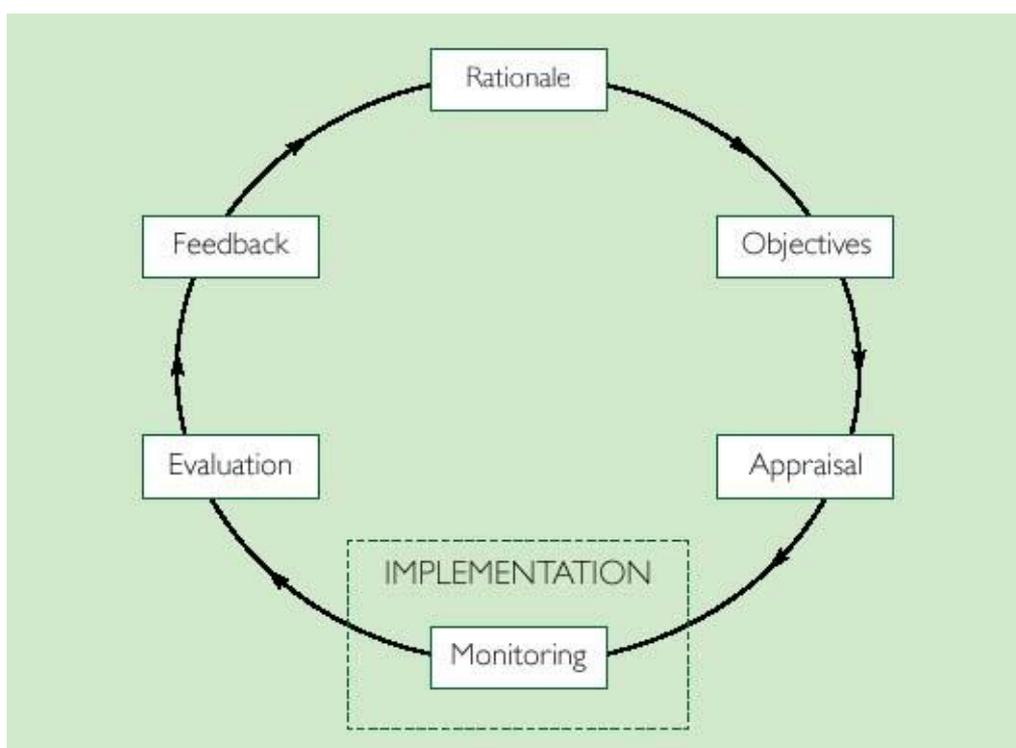
We believe good evaluation is part of the learning cycle that is at the heart of all good management models. For instance, if you are familiar with the PRINCE2<sup>9</sup> project management method, you will recognise that it contains many 'evaluation' stages: understanding the scope and objectives of the

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<sup>9</sup> Office of Government Commerce, *Managing Successful Projects with PRINCE2* (OGC 2005)

project; monitoring and reporting progress; capturing project issues; reporting on fulfilment of project objectives; post-project review; and reporting lessons learned.

A graphic illustration of the underlying philosophy of ixia's approach to evaluation is the ROAMEF cycle (Rationale, Objectives, Appraisal, Monitoring, Evaluation, Feedback). This sums up the various stages of a robust evaluation process where objectives are set, options created and reviewed, implementation is monitored and the resulting analysis of the monitoring (evaluation) is fed back to stakeholders.



## 2.4 Types of evaluation

There are two main types of evaluation: outcome evaluation and process evaluation.

**Outcome (or summative) evaluation** aims to identify the final impact of a project/programme – how far did it achieve what it set out to achieve and were there any unexpected impacts? When talking about outcome evaluation it is important to distinguish between ‘outputs’, ‘outcomes’ and ‘impacts’:

- **Outputs** are the things you do during a programme or project – for instance spend money and create works. This does not usually provide data for meaningful evaluation;
- **Outcomes** are the consequences directly attributable, at least in part, to the programme or project in question and are usually measured at, or shortly after, completion;
- **Impacts** are generally seen as intended or unintended changes in organisations, communities or systems at a broader level and often over a longer timescale, usually sometime after a project has been completed. For this reason, ixia's evaluation framework focuses on ‘outcomes’, as it is unlikely that the project team will be around long enough to evaluate ‘impacts’. However, the groundwork covered by outcome evaluation will provide a foundation for longer-term impact evaluation.

**Process (or formative) evaluation** aims to assess how policies are put into practice, how delivery is managed, what happens when, and how policies are meant to work.

## 2.5 Why use ixia's Evaluation Toolkit?

There are clear benefits for attempting to make values and measurable outcomes explicit before a project starts. There may not be always be agreement on what these should be, but ixia's Evaluation Toolkit will help make the process transparent and allow for discussion: to build consensus; to agree outcomes of differing importance to different stakeholders; or to come to the decision that conflicting aspirations mean the project should be abandoned as unworkable or unlikely to be an effective investment of time, effort and funds.

Engaging in a participatory process to identify and agree outcome measures with potential hosts and communities at the initiation of the evaluation cycle may have a positive impact on the successful realisation of a project. The Evaluation Toolkit is designed to facilitate this process. It creates a space for dialogue and allows all stakeholders to unpack and share ideas concerning their own key values and expectations. It also opens the possibility of stakeholders, perhaps for the first time, engaging with other stakeholders' rather different values and expectations, and recognising those values, even if they do not identify with them.

ixia has developed two tools to assist evaluation:

- **The Matrix** – which assists mainly with outcome evaluation;
- **Personal Project Analysis** - which assists with process evaluation.

The Matrix and Personal Project Analysis can be used together or on their own.

Whilst this document describes the elements of a full process, individually those elements and stages can be used independently to add value to a project. This is particularly important as the scale and complexity of a project and scarcity of resources will ultimately determine what can be done in terms of evaluation.

If nothing else is done, an initial stakeholder meeting to discuss outcomes and values will be of benefit to all who attend.

However you choose to use these tools and strategies, we do urge that you stick to our broad definitions: Artistic, Social, Environmental and Economic, when characterising outcomes and values. At the very least this demonstrates a methodical approach to evaluation even if you end up with only one outcome and indicator.

Finally, the framework provided by the Evaluation Toolkit should not be seen as threatening, about performance management or financial audit. It is simply about capturing the range of outcomes that are made possible by public art. All projects are different, all projects have their failures as well as successes. We all need to share and learn from perceived failures - this act alone can often convert a failure into a success. We also need to find new ways of articulating the many successes so that more people understand the vital contribution the arts make to our personal well-being and collective knowledge of the world.

### 3 The Matrix – Capturing values and outcomes that matter

The Matrix is designed to capture a range of values that may need to be taken into account when considering the desirable or possible outcomes of engaging artists in the public realm.

#### 3.1 What is the Matrix?

The Matrix is a tool to facilitate discussion and elicit debate from the range of stakeholders in any project involving artists and the public realm. It is designed to help identify the values specific to those stakeholders that may need to be taken into account in assessing outcome and impact.

The Matrix form looks like this, and can be filled in online, or printed out:

**ixia** \*  
PUBLIC ART THINK TANK

ixia Evaluation Toolkit    Matrix    Project Name  
Stage Number    Date

Value Category	Scores
<b>Artistic value</b>	
Visual/aesthetic/enjoyment	
Social activation	
Innovation/risk - conceptual	
Innovation/risk - technical	
Host participation - during	
Host participation - after	
Challenge/critical debate	
Other	
<b>Social value</b>	
Community development - short term	
Community development - long term	
Poverty and social inclusion	
Health and well being	
Crime and safety	
Inter/Personal development	
Travel and access	
Skills acquisition	
Other	
<b>Environmental value</b>	
Vegetation and wildlife	
Physical environmental improvement	
Conservation	
Pollution and waste management: air, water and ground quality	
Climate change and energy	
Other	
<b>Economic value</b>	
Marketing/Place identity	
Regeneration	
Tourism	
Economic investment and output	
Resource use and recycling	
Education	
Employment	
Project management/sustainability	
Value for money	
Other	

**Key**

**H** HIGH PRIORITY  
**M** MEDIUM PRIORITY  
**L** LOW PRIORITY  
**N** NOT A PRIORITY

**Using the Evaluation Toolkit**

The Toolkit comprises two parts, the Matrix and the Personal Project Analysis (PPA). The Toolkit is designed to be used in the context of a group discussion with the support of a trained Facilitator.

For further information please contact ixia at [info@ixia-info.com](mailto:info@ixia-info.com)

**Use of information**

General information about your project and the information that you have provided on the Matrix will be stored in an Evaluation Database that ixia has created. This has been designed to collate information about the impact of public art projects. Your Matrix can be viewed by the Administrator, the Facilitator of your project, other Participants in your project, and the Facilitators of other projects. The information will be used by ixia to inform research which is made available to the public. Your name and contact details will not be included in either the Evaluation Database or the research.

ixia Evaluation Toolkit has been developed by OPENspace: the research centre for inclusive access to outdoor environments, in association with ICE, the institute for curatorship and education at Edinburgh College of Art. The Personal Project Analysis is based on Brian Little's original Personal Projects Analysis.

ixia Evaluation Toolkit © ixia pa ltd

Select a heading that represents your Role. Add further information if you wish.

**Creators**

Lead Artist

Collaborating Artist

Lead Architect

Collaborating Architect

Lead Designer

Collaborating Designer

Contractor

**Hosts**

Community

Private/Corporate Organisation

**Commissioner/Funder**

Local Authority - Arts

Local Authority - Non Arts

Other Public

Public Art Agency

Charitable Organisation

Private/Corporate

Individual

The Matrix form is a framework that captures two axes of information: the range of possible stakeholders and a wide range of 'values' by which outcome measures can be identified.

#### 3.2 When is it used?

The Matrix is used at several stages during a project's life: at the outset; at one or more interim stages during the life of a project; and at the end of a project, to evaluate both anticipated and unexpected outcomes.

The earlier the expectations of stakeholders can be captured the better. This may mean using it with a handful of key funders in the first instance (eg. a public art officer, developer, planner and a sponsor). It might then be used with the host community. Information captured at this stage may inform the artist's brief, for instance. It should certainly be used at the first opportunity there is to bring the delivery team and all the key stakeholders together.

### 3.3 Who is involved?

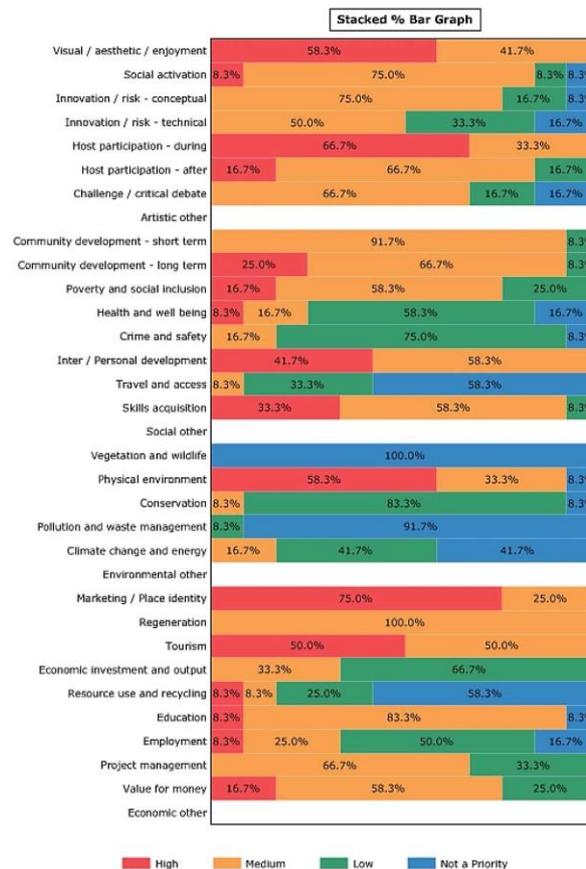
The Matrix is used by a Facilitator. This may be the project manager, another member of the project team or an external evaluator. Stakeholders are broadly grouped into ‘Creators’ (including artists and architects), ‘Hosts’ (eg. the community), and ‘Commissioner/Funder’ (local authority, developer, etc.). Stakeholders should be clear that they describe their role in relation to the project. For instance, the project manager may also be an artist, but as project manager they may be more properly described as a ‘Commissioner/Funder’.

### 3.4 How is it used?

Stakeholders should rate the range of values offered according to the priority they place them in within the context of the project. The collective spread of those values can then be discussed in order to identify a common set of realistic outcomes which stakeholders would like the project to achieve.

The Matrix itself may look formal and prescriptive, but remember that it is only a tool to facilitate discussion and capture the values and outcomes that matter – the forms and tools do not have to be shown to stakeholders if the Facilitator chooses not to.

Here is an example of a project where stakeholders prioritised high artistic, social and economic values, but relatively low environmental concerns:



Through discussion, the group agreed that although the economic values were high they would probably be difficult to measure given the resources available, and that while artistic values were high there was little agreement as to what they were or how they might be measured beyond positive reviews. Consequently, after discussion, there was a general agreement to focus on social values, for which a range of outcomes and data had already been identified.

### **3.5 What is the objective?**

The objective is to use the Matrix to facilitate a discussion that identifies a manageable number of outcomes. These outcomes must matter to, and cover, the range of stakeholders affected by the project. Also, it must be practical and realistic to be able to collect evidence that demonstrates whether or not these outcomes had been achieved. The evidence should also be credible to those external to the project.

### **3.6 Defining values**

The range of values can be daunting, but remember that it is simply a range. For instance, it is quite possible that the values, outcomes and indicators for a public art project in the health sector could all fall within the 'health and well-being' heading under social values.

#### **3.6.1 Artistic Values**

Artistic values will almost always score highest when the success of a piece of public art is being judged. However, when this question is probed, the diversity of criteria that is revealed among stakeholder groups often means it is impossible to reach a consensus about how artistic value could be assessed.

#### **3.6.2 Social Values**

Social values are relevant for those projects in which artistic values are intentionally allied to, or even subordinated to, the social objectives (these are likely to be projects linked with the "social activation" factor included in the "Artistic" values).

#### **3.6.3 Environmental Values**

The factors in this section will be important for many projects, but particularly for landscape and environmental art projects.

#### **3.6.4 Economic Values**

All values in this section are closely related. If the project is marketable and contributes to place identity, it is also likely to contribute to one or more of the other values. Including the other areas has the advantage of allowing the evaluators to identify issues such as whether the project is marketable but the marketing is not actually taking place, as well as pinpointing specific areas of economic contribution such as regeneration, tourism, etc. It also permits a distinction between whether the contribution is limited to within the community or whether it would attract investment/income from outside its specific area.

*(For a more detailed explanation of the value categories used in the Matrix please see Appendix 1)*

## 4 Personal Project Analysis: Evaluation from a personal point of view

Those involved in public art projects will be aware that simply by participating in a public art project individuals can learn and grow in unexpected ways. Equally, lack of confidence, unfamiliarity with processes and specialised language, or simply the uncertainty of the creative act can create stress and conflicts that can jeopardise projects. To address some of these issues we have used Personal Project Analysis, an established tool taken from the work of Brian Little<sup>10</sup>, which is grounded in personal construct psychology<sup>11</sup>.

### 4.1 What is Personal Project Analysis?

Personal Project Analysis is a tool for process evaluation and aims to assess how a project's delivery is being put into practice. It allows the artist and other key players in a project to explore an internal, individual view of the project, and their personal relationship with it with respect to understanding outcome and impact. This allows the artist and project manager, among others, to evaluate the project at different stages, including the impact of different stakeholders on the evolution of the project.

### 4.2 When is it used?

Aspects of Personal Project Analysis can be explored at a project's inception, during the process and after completion. Certain items can only be explored at the end of a project, but issues such as 'importance' and 'progress' may be helpful, even at the outset.

### 4.3 Who uses it?

Personal Project Analysis can be used by anybody working on the project. It can be completed online using the ixia Evaluation Database, where it is stored securely with access restricted to the Individual and the project's Facilitator.

### 4.4 How is it used?

The questionnaire can be filled in online, or it could be printed out and filled in manually. Online, the questionnaire can be completed as many times as is felt necessary. The data is then stored separately so the results recorded at different stages can be compared.

As with any questionnaire, the respondents need to be clear about the purpose to which the responses will be put and whether anonymity will be maintained, so that honest responses are elicited. Facilitators should therefore draw up a code of practice that includes a commitment to the following:

- Safeguard confidential information and not seek personal advantage from it;
- Only disclose aggregated data and trends;
- Take all reasonable steps not to disclose information in such ways as to enable other stakeholders to identify its source;
- Avoid entering into any agreement or undertaking any activity that may give rise to a conflict of interest with the client or stakeholders or prejudice professional performance.

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<sup>10</sup> Little, B. R. (1983). *Personal projects: A rationale and method for investigation. Environment and Behavior.*

<sup>11</sup> Personal Construct Psychology is a theory of personality developed by the American psychologist George Kelly in the 1950s. Kelly designed a technique called The Repertory Grid Interview that helped patients uncover their own "constructs".

If used appropriately, it can give the Facilitator a picture of the different stakeholders' involvement and empowerment within a project and illuminate how the process impacts on the quality and outcome of the project.

Because Personal Project Analysis can be completed by individual team members very quickly online, it is one of the easiest sets of data to secure. The biggest challenge for Facilitators is to reassure those team members who may be cynical that the information gathered is not part of a hidden management agenda.

**ixia Evaluation Toolkit Personal Project Analysis**

**ixia Evaluation Toolkit Personal Project Analysis**

**Using the Evaluation Toolkit**

The Toolkit comprises two parts, this Personal Project Analysis (PPA) and the Matrix, available as a separate document. The Toolkit is designed to be used within the context of a group discussion with the support of a facilitator. ixia provides training for individuals to facilitate the use of the Toolkit. For further information contact ixia at info@ixia-info.com

All stakeholders are to place scores against each of the dimensions described below. If you think a dimension is not applicable, then give it a score of 0. This is not the same as giving it a low score.

	5	4	3	2	1	0
1 Importance* - How important is the project to you at the present time? 5= very important 1= not at all important						
2 Enjoyment - How much do you enjoy working on it? 5= enjoy a great deal 1= don't enjoy at all						
3 Difficulty - How difficult do you find it to carry out the project? 5= find it very difficult 1= don't find it difficult at all						
4 Visibility - How aware are the relevant people who are close to you and your work that you are engaged in it? 5= project very visible 1= project not at all visible to those around/close to me						
5 Control - How much do you feel you are in control of the project? 5= in complete control 1= have no control over the project						
6 Initiation - How much do you feel responsible for having initiated the project? 5= fully responsible for initiating 1= no part in initiating the project						
7 Stress - How stressful is it for you to carry out the project? 5= very stressful 1= very relaxing to carry out						
8 Time adequacy - How much do you feel that the amount of time you spend working on it is adequate? 5= amount of time spent on it is perfectly adequate 1= for whatever reason, the amount of time you spend working on it is not at all adequate						
9 Outcome - What do you anticipate the outcome of the project to be? 5= extremely successful 1= a total failure						
10 Self-identity - How typical of you is this project? 5= very typical of me 1= not at all typical of me						
11 Others' view - How important is the project seen to be by relevant people who are close to you and your work? 5= seen as very important by others 1= seen as not important at all						
12 Value congruency - To what extent is it consistent with the values which guide your life? 5= totally consistent with your values 1= totally at odds with them						
13 Progress* - How successful have you been in the project so far? 5= very successful 1= no success at all						
14 Risk - To what extent does the project involve risk for you? 5= most risky, almost more than I can handle 1= not risky at all, almost boring						
15 Absorption - To what extent have you become engrossed or deeply involved in the project? 5= tend to be very absorbed in the activity 1= tend to be uninvolved when carrying out the project						
16 Competence - To what extent do you feel competent to carry out this project? 5= completely competent 1= do not feel competent						
17 Autonomy - How much do you feel you are acting autonomously in carrying out this project? 5= engaged entirely according to my own free will 1= completely acting according to someone else's wishes						
18 Legacy - How much of a lasting legacy do you think this project will create? 5= long-lasting, high profile legacy 1= no evident or lasting legacy						

**Support for your project - Which component helps or hinders your project?**

	5=fully facilitates	4=thwarts my effort	3=fully facilitates	2=thwarts my effort	1=fully facilitates	0=thwarts my effort
1 Other people directly involved in carrying out the project 5=fully facilitates 1= thwarts my effort						
2 Social environment for the project - the community of interest 5=fully facilitates 1= thwarts my effort						
3 Physical milieu and environment 5=fully facilitates 1= thwarts my effort						

**\* What were the best things about the project? (list up to three)**

**\* What were the worst things about the project? (list up to three)**

**\* What surprised you about the project?**

**\* What did you learn?**

**\* What would you do differently another time?**

**THE CONTEXT**

A. Others - Who else is directly involved with you in carrying out the project? - Identify the people and their roles.

B. Physical setting for project activity - Where do you usually work on the project?

C. Physical setting for completed project (if relevant) - Where will the final setting for the project be?

**Use of Information**

General information about your project and the information that you have provided on the PPA will be stored on a secure computer database that has been created. This has been designed to collate information about the impact of public art commissions. Your PPA can only be viewed by the facilitator of your project, you and representatives of ixia and its approved associates. The information will be made available to the public. Your name and contact details will not be included in either the database or the research. The database is managed with the Information Commissioner's Office, which supports the proper management and use of personal information in accordance with the Data Protection Act 1998.

I consent to ixia storing and using the information I have given on this form.  
yes no (tick box)

## 4.5 What is the objective?

Whereas an external view of impact and quality will emerge when outcome assessments are carried out, Personal Project Analysis provides a dynamic internal picture. Cross-referencing all the stakeholders' Personal Project Analyses with the outcome assessment can provide a highly comprehensive picture of each project's value, impact and quality. It allows, in effect, a triangulation between an external view that is shared, agreed, and likely to be stable over time with an internal view that is personal, dynamic and likely to change as the project progresses.

It is a common claim made of public art projects that participation alone has many valuable benefits for individuals. Personal Project Analysis goes some way towards trying to capture what that might actually mean in a more systematic and credible way.

Personal Project Analysis can also be a very effective way of gathering data about personal development and skills acquisition where these are considered to be important outcomes of a project.

## 5 Establishing Indicators

When establishing indicators it is vital to have established the key values and expectations of range of stakeholders that a public art project engages with. The key challenge once those values and expectations have been established is to identify indicators that can realistically be measured and that will tell you whether the desired outcomes have been achieved.

The following is not intended to be comprehensive, rather to equip you with some simple questions and checklists that will help narrow the task.

### 5.1 What are indicators?

Performance indicators are simply ways of telling if the desired outcomes have been achieved. One performance measure may have several indicators and measures attached to it, to allow different facets of that value to be illuminated. Equally, it may be that more than one indicator may be served by the same data or measures.

- **Indicators can be described as 'hard' and 'soft'.** Hard or quantitative indicators are about simple numbers and quantities, e.g. how many people use a particular open space, or were involved in workshops. Soft or qualitative indicators are about probing people's feelings and responses, e.g. how many people say they like the look of the open space or enjoyed the workshop. (*For some ways of collecting qualitative evidence see Appendix 2*)
- **Data to measure indicators can be externally or internally derived.** External sources might include the Office for National Statistics or Government departments. (*see Appendix 3*) Internal sources will vary according to your organisation, but a project involving a local authority could consider that authority to be an internal source.
- **Indicators should be limited in number and fit for purpose.** There are likely to be many possible indicators for each outcome – but only use the most important ones – and ensure that they are fit for purpose.

A useful reference for beginners is: Charities Evaluation Services, *Your project and its outcomes*, 2007. <http://www.ces-vol.org.uk/index.cfm?format=146>

### 5.2 Issues with choosing indicators

There is no simple way of generalising about indicators because they should always be determined by the specific circumstances of each unique project. However, the following three questions will narrow your selection:

- **Is it realistic to expect a public art project to influence the outcomes you are measuring?** For instance, are the outcomes unrealistic, e.g. unemployment goes down because of increased self-confidence among school leavers involved in a public art project?
- **Is it likely that you can differentiate the impact of the public art project and process from other influences, e.g. other local investment?** Is it likely that regeneration investment in new buildings and public facilities, local advertising and events, etc., will have as much influence on your indicator (e.g. young people's self-esteem or satisfaction with the local area) as the public art project? Can you tease them apart or is it unrealistic to try?
- **Is it possible to collect meaningful data on what matters in relation to the chosen indicators?** Outcomes, however desirable, that are impossible to establish with any credibility (within your time and budget) should not be used as indicators, e.g. local children are more creative and responsive to new artistic experiences after the project. (This can be done, but it is very difficult to do it well.)

### 5.3 What makes data credible?

Data that lacks credibility does more harm than good. Data becomes more credible when you can clearly describe the methods used to collect it – the methodology. The following four questions are a good starting point to test whether your methodology is robust:

- **If someone else repeated the information-gathering exercise, would they arrive at the same conclusion?** This requires a clear process that can be monitored. For instance, if an interview-led questionnaire is being used, all interviewers must be consistent in the way they ask the questions, and records should be kept of when and where the interviews were conducted. For example, Saturday lunchtime in a city centre will contain a different profile of people to a Monday morning.
- **If you are measuring change, e.g. in people's attitudes to a place, have you got baseline data?** If there is no baseline data, it is impossible to convincingly demonstrate change.
- **Is the method used appropriate to the question being asked?** For instance, if the question is "what did the community get out of the project?" this must be asked of the whole community, not simply the participants.
- **Have you been unbiased in whom you've gathered information from?** How did you choose your sample? Have you used leading questions? Issues of bias are often very subtle and complex, and you should get outside help if necessary.

### 5.4 Do you need to collect original data?

It is possible that the data you need already exists and is collected regularly (e.g. crime levels, health data, attendance data for the local secondary school) and you can refer to it without collecting it yourself. (See Appendix 3) for some useful sources of information.)

If a survey is being undertaken anyway, perhaps you could arrange for additional questions to be added which are relevant to your project.

### 5.5 Key points to consider when choosing indicators

- **Remember to gather baseline data:** In order to measure change, a baseline is required before the start of the project.
- **Get outside help if necessary:** E.g. for design of questionnaires, survey techniques, etc.
- **Be targeted, realistic and reliable:** Aim for high quality, even if resources are limited.

### 5.6 Government performance indicators

Government performance indicators tend to be top-down instruments. They are often not useful when evaluating individual projects, however, managers of public art projects can benefit from an understanding of how public art may support wider artistic, social, environmental and economic agendas. Unless specifically identified by stakeholders, such indicators should not be used to shape a project's evaluation. ixia's Evaluation Toolkit is not part of any Government performance framework. However, in terms of credibility to outsiders, it is worth understanding how Government performance indicators might relate to public art.

*(For a more detailed explanation of Government performance indicators please see Appendix 0*

## 6 Summary of the process

	What	When	Who	How
Project Development	1 - Identify who is taking lead responsibility for evaluation and whether an external facilitator may be necessary.	As early as possible.  The important thing is to incorporate the notion of an evaluation process at the outset.	This is dependent on the scale of the project and resources. Lead responsibility is likely to fall to the project manager.	
Start of Project	2 - Introducing stakeholders to the Process.	The number of stakeholders will grow as the project grows. Early stakeholders are likely to have more strategic outcomes, later stakeholders may be concerned with more direct outcomes. Exactly when to start the process is therefore a matter of judgement.	Creators (artists, architects, designers, etc.), Hosts (eg. community groups) and Commissioner/ Funder (eg. local authorities, Arts Council England, sponsors, etc.)	<p><b>Use the Matrix</b></p> <p>Steps 2 to 4 would ideally take place at a meeting of as many stakeholders as possible. This can be challenging to arrange so it is worth getting the meeting to cover as much as possible, and have this meeting independently facilitated if resources allow.</p> <p>Possibly use <b>Personal Project Analysis</b>.</p>
	3 - Identify which outcomes matter to different stakeholders.			
	4 - Collectively agree what are the most important values and outcomes among stakeholders.			
	5 - Identify what evidence would be needed to measure agreed values and outcomes.	As soon as possible after the stakeholder meeting.	<p>Whilst stakeholders may be able to agree manageable and realistic indicators, it may be desirable to get an independent opinion about how credible the indicators will be.</p> <p><u><i>If change is being measured establish a baseline.</i></u></p>	
	6 - Establish a manageable set of realistic indicators.			
Project Duration	7 - Monitor and gather data.	<p>Throughout the duration of the project the evaluation process will need to be monitored and data collected. The monitoring will need to be done by the project manager either on their own, working with a facilitator or delegating to a facilitator.</p> <p>The project manager needs to ensure that those responsible for gathering specific data understand their responsibility and that this is communicated to all stakeholders.</p>		

	What	When	Who	How
	8 - Planning for the collection, analysis and storage of data.	<p>A considerable period of time may elapse between step 6 and the completion of project, possibly several years. It is therefore important for the project manager to periodically update the project team and stakeholders on the evaluation process, reminding them of agreed dates for collection of data, and securing it for later analysis.</p> <p>Also, periodically consider using <b>Personal Project Analysis</b> – this may be helpful at times of crisis or difficulty.</p>		
Project Completion	9 - Analyse – ie. match data or information gathered against agreed values and outcomes.	You will need to determine when the project has been completed – this may not always be straight forward.	<p>Either the project manager or an external facilitator.</p> <p>Also, remember to capture the personal experiences of team members by using <b>Personal Project Analysis</b>.</p>	
	10 - Feedback results to stakeholders.	When data has been analysed and set against the original desired outcomes and values.	Ideally, all those who attended the original stakeholders' meeting – but this group may have changed.	<p>Ideally in a meeting, as discussion will highlight unintended outcomes as well as how well the original ambitions have been met.</p> <p>In any case, the data measured should allow for a simple written report setting out how far outcomes have been met, highlighting additional benefits, and signalling mistakes and failures to be learnt from.</p>

## **Appendices**

## 1) Defining values – explanatory notes

The following list is designed to help a Facilitator when working with the Matrix and a group of stakeholders.

### a) Artistic Values

*Artistic values will almost always score highest when the question of judging the success of a piece of public art is asked. However, when this question is probed, the diversity of criteria that is revealed amongst stakeholder groups often means it is impossible to reach a consensus.*

- **Visual/Aesthetic/Enjoyment:** How the value of the work is measured in terms of aesthetic experience, contribution to the aesthetic of the place or, in the case of performances, by the enjoyment it provides.
- **Social activation:** Aesthetics may not be considered a relevant part of activist art since the message is deemed more important. Activist art also often encourages social change.
- **Innovation/risk – conceptual and technical:** Innovation often involves risk to the artist (reputation, future funding) as well as to the work itself. An innovative work may be reviled, rejected or unloved until it is accepted, vandalised or dismantled.

At any stage, the differentiation between conceptual and technical risk is relevant. While conceptual risks may be controversial, technical risks may involve health and safety issues and other factors which must be taken into account.

- **Host participation – during and after:** “Host” refers to those who participate either as audience or in the actual creation of the work of art along with the artist. The latter “host” is a more active concept than “audience”, since “audience” often implies a passive attitude towards a work of art. Participation may take place during the actual making process or afterwards (as audience, visitors, or inhabitants of a particular place).
- **Challenge/critical debate:** An innovative or risky project is likely to be challenging, creating an opportunity for wider participation in debate.

### b) Social Values

*Social values are relevant for those projects in which artistic values are intentionally allied to, or even subordinated to, the social objectives (these are likely to be projects linked with the “social activation” factor included in the “Artistic” values).*

- **Community Development:** “Community development” or capacity-building (as provision of new skills, increasing self-esteem or neighbourhood improvement) can be the main aim of a project. In other cases it may be the result of unexpected outcomes. Some community impacts may only be for the duration of the project, other impacts may not occur immediately or may occur in combination with other factors over the long-term.
- **Poverty and Social Inclusion:** The promotion of social inclusion (of black and minority ethnic groups, elderly people, disabled people or other potentially disadvantaged groups) may be a key aim of a project. The project may aim at reducing poverty or social exclusion by providing skills, integrating and empowering excluded groups, or improving access to services and opportunities.
- **Health and Well-being:** If the project is related to a hospital or healthcare service, then improved health outcomes are likely to be an aim of the project and relatively straightforward to measure via indicators such as shortened recovery times, fewer demands for pain-relieving drugs or general well-being in response to questionnaires.
- **Crime and Safety:** Changing physical features (improving views, more light, traffic restrictions); functional features (bringing more people and new businesses) to the place, or improving

neighbourliness and informal social contact may lead to improved safety (as demonstrated by reductions in crime or accidents) and/or improved perceptions of safety (which may not be the same thing).

- **Personal and Interpersonal Development:** Projects may aim to promote personal development, such as self-esteem or identity, or increase aspects of interpersonal development such as intergenerational or intercultural relationships.
- **Travel and Access:** Projects may aim to increase people's access (real or perceived) to facilities or services through interventions that relate to physical access or transport. This is likely to reflect where the work is sited, e.g. is it easily encountered, either by pedestrians or people using public transport. Projects that relate to the accessibility of the physical environment are likely to refer to values in the "environmental" values as well.
- **Skills Acquisition:** Projects directly aimed at public participation may include the development of skills that would, for example, increase employability or the ability to undertake new social or leisure activities.

### c) Environmental Values

*The factors in this section will be important for many projects but particularly for environmental art projects.*

- **Vegetation and Wildlife:** This relates to the natural and semi-natural environment and particularly to living elements within that environment (plants and animals) and the habitat that supports them. Thus, the project may relate, for example, to endangered species or rare plant communities, issues of soil erosion or woodland coverage.
- **Physical Environmental Improvement:** This value relates to both urban and rural contexts, for example where a project is focused on the transformation of a derelict industrial site or the restoration of a place lost to neglect. Physical improvements may relate to functional or aesthetic aspects of place, such as accessibility or appearance. Physical improvements may also work at a range of scales, from large landscape areas (e.g. an abandoned quarry) to individual elements within the environment (e.g. telephone booths or lighting in an urban square).
- **Conservation:** This relates to the care and protection of the environment, or environmental attributes, for future generations. The most common focus of conservation is the cultural environment, whether it is built heritage, archaeology or historic landscapes.
- **Pollution and Waste Management:** Air, water and ground quality: Does the project focus on issues of pollution, waste and waste management by drawing attention to these issues or by using, for example, waste products or polluted materials in the construction of the project? All aspects of the environment that are vulnerable to pollution or damaged environmental quality are relevant here.
- **Climate Change and Energy:** Does the project raise awareness of issues such as climate change and energy conservation or highlight hidden factors embedded in practices we consider environmentally friendly but are not?

### d) Economic Values

*All values in this section are closely related. If the project is marketable and contributes to place identity it is likely to contribute to one or more of the other values too. Including the other areas has the advantage of allowing the evaluators to identify issues such as whether the project is marketable but the marketing is not actually taking place, as well as pinpointing specific areas of economic contribution such as regeneration, tourism, etc. It also permits a distinction between whether the contribution is limited to within the community or whether it would attract investment/income from outside its specific area.*

- **Marketing/Place Identity:** Does or would the project (in itself or as part of a larger project) help in marketing the place? Does the project photograph well for brochures or does its description

make a place sound more interesting? The project could be marketed for a variety of purposes, for example contributing to the amenities of the place, inviting the relocation of industries, or attracting tourism or an economically active resident population. Overall, would the project contribute to the place's identity, either as a landmark or as a centre or activity? At what scale would it do this: national, regional, local?

- **Regeneration:** This factor is closely related to the previous one but relates specifically to projects that focus on renewal in an area that has been in economic decline. It will be important to define and identify the ways in which the project could effectively contribute to regeneration, instead of evaluating the wish that it would.
- **Tourism:** This factor is related to marketing. Does or would the project attract tourists? Is it especially targeted at tourists? This point may be particularly important as tourism is an "export" industry in the sense that it generates an income from non-local sources, thus producing a net injection of cash.
- **Economic Investment and Output:** This factor may be related to the marketing or regeneration values of the project but is not necessarily dependent on those factors. Would the project attract investment in the form of new businesses, an economically active population, more public funds or other sources of outside investment? Would it contribute to the economic output of the area or to increasing local productivity? Again, it will be important to define and identify the ways in which the project could effectively contribute to economic investment and output, instead of evaluating the wish that it would.
- **Resource Use and Recycling:** Does the project focus on use of resources, the benefits and the economic consequences of recycling? Does it draw attention to the consequences of over-use and wastefulness of resources for sustainability?
- **Education:** Does the project contribute to education? Does it benefit specific populations or communities? Education can be seen as a benefit independent of any employment or income that is generated. What kind and level of education is promoted or achieved through the project?
- **Employment:** Does the project create direct employment opportunities through participation in the project or indirect ones through the creation of skills or attraction of investment in the area? Does it create sustained employment or is it only temporary?
- **Project Management/Sustainability:** How will the project be managed into the future? Would the project require constant funding from one source or another to continue functioning in future? Will it self-generate the necessary income or, if not, is it likely to attract future funding? What are the implications for loss of investment or waste if the project is not self-sustaining or manageable into the future?
- **Value for Money:** Has the project been a good investment, considering the output? Value for money does not always equate to lowest cost, and full account should be taken in valuing the impact of both design and sustainability. Points that will need to be considered include opportunity costs: could the same or better outcomes have been achieved if the funds had been invested in a different project? Will the project generate value proportionate to the investment it required?

## 2) Some Ways of Collecting Qualitative Evidence<sup>12</sup>

<b><i>Instrument:</i></b>	<b>Advantages</b>	<b>Disadvantages</b>
<b><i>Questionnaires</i></b>	Completed in private, large numbers	Superficial info; not returned; rely on literacy
<b><i>Interviews</i></b>	In-depth discussions	Time consuming; can be intimidating; danger of leading responses
<b><i>Small group discussions</i></b>	Secure setting to obtain a range of opinions	Difficult to arrange; may not typify the group as only those who are more confident participate
<b><i>Photography</i></b>	Easy to manage; provides documentation and evidence; all can participate; does not depend on literacy skills	Difficult to decide who or what to photograph as good evidence; end up with huge amount of descriptive material which is difficult to interpret
<b><i>Video</i></b>	Flexible; would appeal to young people; independent of literacy	Can be intrusive; danger as above; expensive equipment; people can "perform"; difficult to ensure quality
<b><i>Tape recordings</i></b>	Cheap and independent from literacy	Danger as above
<b><i>Written diaries</i></b>	Simple and cheap but needs structure	Reliance on literacy skills; seen as private; may present a falsely positive view
<b><i>Comment boxes</i></b>	Simple, cheap; easy to organise; anonymous (honesty)	Comments too wide ranging; Reliance on literacy
<b><i>Graffiti walls</i></b>	Simple, cheap, fun; mass of comments	Not anonymous (peer pressure)
<b><i>Drawings and diagrams</i></b>	Simple and cheap; no literacy required	Drawing can be intimidating; evidence difficult to interpret
<b><i>Participatory techniques</i></b>	Enjoyable; no literacy needed	Need special skills; can be intimidating; evidence may be difficult to interpret
<b><i>Observation</i></b>	Can give in-depth insight; good for evaluating skills of leader and whole experience	Time consuming; labour intensive; difficult to systematically observe a group
<b><i>Display or performance</i></b>	Opportunity to share	End product can be disappointing; shows the result not the process

<sup>12</sup> Source: Woolf, Felicity (1999) *Partnerships for Learning: a guide to evaluating arts education projects*, London, Arts Council of England

### 3) Useful Sources of Information

External data can be very useful when selecting indicators. However, care should be taken to ensure that they are strictly relevant, realistic and meaningful, especially when evaluating small projects. (See 5.2 *Issues with choosing indicators*)

#### **CASE**

CASE, the Department for Culture, Media and Sport's (DCMS) culture and sport evidence programme, aims '*to strengthen our understanding of how best to deliver high quality culture and sporting opportunities to the widest audience, generating positive outcomes for society*'. CASE is a joint programme of strategic research led by DCMS in collaboration with Arts Council England (now incorporating the Museums, Libraries and Archives Council), English Heritage and Sports England. It was originally set-up under the New Labour Government in order to understand what value culture and sport add to society. The CASE project is establishing a growing set of national and regional data tables relating to culture, heritage and sports, including economic, tourism, education, community and well-being, engagement and physical asset data sets.

Link: <https://www.gov.uk/government/publications/case-programme-understanding-the-drivers-impacts-and-value-of-engagement-in-culture-and-sport>

#### **Key Sources of Cultural & Sporting Data in England**

Compiled by Audiences UK and Cultural Consulting Network, this is a useful list of sources of arts, cultural and sports data. Designed primarily for Local Government Officers, it is also of use to a wide range of people involved in the cultural sector.

Link: <http://www.audiencesuk.org/data-and-resources/resources/key-english-data-sources>

#### **Driving growth through local government investment in the arts**

Produced by the Local Government Association, a light and accessible summary advocating some of the economic benefits of the arts to local economies, with lots of examples. However, use with caution as it is full-on advocacy and lacks any critical reflection.

Link: [http://www.local.gov.uk/c/document\\_library/get\\_file?uuid=5ee9993d-f6e3-4c66-9c1f-c87e56b95cd0&groupId=10171](http://www.local.gov.uk/c/document_library/get_file?uuid=5ee9993d-f6e3-4c66-9c1f-c87e56b95cd0&groupId=10171)

#### **Measuring the economic benefits of arts and culture**

Written by BOP Consulting for Arts Council England. An overview to different approaches to measuring economic benefits of culture. Can be cherry-picked for case study examples, but also good at explaining the strengths and weakness of different methodologies.

Link: <http://www.artscouncil.org.uk/advice-and-guidance/browse-advice-and-guidance/measuring-economic-benefits-arts-culture>

#### **The contribution of the arts and culture to the national economy**

Produced by the Centre for Economics and Business Research (CEBR) for Arts Council England. "*This independent analysis uses a methodology that the Treasury will recognise and respect, and is the first report to determine the value of arts and culture to today's economy on a national scale.*" Alan Davey, Chief Executive, Arts Council England.

<http://www.artscouncil.org.uk/news/arts-council-news/economic-contribution-arts-and-culture-report-publ/>

## 4) Government Performance Indicators

More information about the Coalition Government's measures for national well-being can be found at:

<http://www.ons.gov.uk/ons/guide-method/user-guidance/well-being/index.html>

In 2011, the Coalition Government's Localism Bill (2010-11) dismantled the National Performance Framework which had been introduced by the New Labour Government in 2008.

Although no longer relevant as policy, the National Performance Framework comprised a comprehensive set of National Indicators that were designed to measure the success of local Government delivery of the national Government's priorities, and included indicators for engagement with the arts along with a number of social, environmental and economic indicators potentially relevant to public art. We have decided to retain a précis of this framework from the first edition of this guide as it is still useful in understanding how public art may support wider artistic, social, environmental and economic agendas.

The New Labour Government wanted the National Indicators to measure progress against outcomes for local people, local businesses and local places rather than against processes, institutions and inputs.

There were 198 Performance Indicators (NI 1 – NI 198), split into four groups:

- Stronger and Safer Communities;
- Children and Young People;
- Adult Health & Well Being and Tackling Exclusion and Promoting Equality;
- Local Economy and Environmental Sustainability.

In the following two tables we have illustrated possible links to public art:

*Table 1* By cross-referencing those Performance Indicators that have possible generic links to public art with ixia's values framework;

*Table 2* By aligning those Performance Indicators with the Government's headline objectives.

It is likely that a public art project that is strongly instrumental (i.e. being used to help deliver a non-arts objective) could be linked to any number of the 198 Indicators depending on its specific context.

Table 1

ixia Evaluation Toolkit Values			
	Artistic Value	Social Value	Economic Value
	<p><b>NI 10</b> Visits to museums and galleries</p> <p><b>NI 11</b> Engagement in the arts</p> <p><i>[Despite these being the only national PIs for the arts, they implicitly acknowledge that the arts have value and could be broadly interpreted.]</i></p>	<p><b>NI 1</b> % of people who believe people from different backgrounds get on well together in their local area</p> <p><b>NI 2</b> % of people who feel that they belong to their neighbourhood</p> <p><b>NI 3</b> Civic participation in the local area</p> <p><b>NI 4</b> % of people who feel they can influence decisions in their locality</p> <p><b>NI 5</b> Overall/general satisfaction with the local area</p> <p><b>NI 6</b> Participation in regular volunteering</p> <p><b>NI 7</b> Environment for a thriving third sector [<i>charities and voluntary</i>]</p> <p><b>NI 23</b> Perceptions that people in the area treat one another with respect and consideration</p>	
Stronger and Safer Communities			
Children and Young people		<b>NI 110</b> Young people's participation in positive activities	<b>NI 199</b> Children and young people's satisfaction with parks and play areas
Adult Health & Well-being/ Exclusion			<b>NI 138</b> Satisfaction of people over 65 with both their home and neighbourhood
Local Economy/ Environmental Stability			<b>NI 195</b> Improved street and environmental cleanliness
<b>National Indicators with possible generic links to public art</b>			
			<b>Nis 151 -184</b> – <i>[all offer potential measures, but it is likely to be difficult to demonstrate causal link to public art.]</i>

The last Government's headline objectives are represented in the left-hand column under the heading Public Service Agreement / Departmental Strategic Objectives. The right-hand column aligns those National Indicators (NIs) we identified in the previous table as having possible links to public art with the headline Government objectives. This is not a recommendation, but illustrates the ways public art projects could align themselves to wider artistic, social, environmental and economic agendas.

<b>PSA (Public Service Agreement) DSO (Departmental Strategic Objective)</b>	<b>National Indicators with possible generic links to public art</b>
<b>PSA 17</b> Tackle poverty and promote greater independence and well-being in later life	<b>NI 138</b> Satisfaction of people over 65 with both home and neighbourhood
<b>PSA 21</b> Build more cohesive, empowered and active communities	<b>NI 1</b> % of people who believe people from different backgrounds get on well together in their local area <b>NI 2</b> % of people who feel that they belong to their neighbourhood <b>NI 4</b> % of people who feel they can influence decisions in their locality
<b>Communities and Local Government DSO</b> Support local government that empowers individuals and communities and delivers high quality services efficiently	<b>NI 3</b> Civic participation in the local area
<b>Communities and Local Government DSO</b> Build prosperous communities by improving the economic performance of cities, sub-regions and local areas, promoting regeneration and tackling deprivation	<b>NI 5</b> Overall/general satisfaction with local area
<b>Communities and Local Government DSO</b> To develop communities that are cohesive, active and resilient to extremism	<b>NI 1</b> % of people who believe people from different backgrounds get on well together in their local area <b>NI 2</b> % of people who feel that they belong to their neighbourhood
<b>CO (Cabinet Office) DSO</b> Drive delivery of the Prime Minister's cross-cutting priorities to improve outcomes for the most excluded people in society and enable a thriving third sector	<b>NI 6</b> Participation in regular volunteering <b>NI 7</b> Environment for a thriving third sector [ <i>charities and voluntary</i> ]
<b>DCMS DSO</b> Encourage more widespread enjoyment of culture (and sport)	<b>NI 10</b> Visits to museums and galleries <b>NI 11</b> Engagement in the arts
<b>Defra DSO</b> A healthy, resilient, productive and diverse natural environment	<b>NI 195</b> Improved street and environmental cleanliness

**Table 2**